jg*^a~p•:r ~.-3 ~: - 3 bsttsr what r5f:~~a-~:=-t is -ct t^3^ "'hat it is. ~;-e esse-:? cf rr-2: s~d sz'-'tji! -.'!! is the Incapacity of the in-t'/dja; to C2<t:c;7'cle i- t'-e *-5?d::-- c* chs'se and in the possibi'ity cf extended a-rareness :-;t'2:-c: by rafirercer.t. James was at the sar-.e *'we dra-rat's ~g t':e da*r j;s cf sve'-refireme-t too, for excessive rsf >e*re-t pw?vc*ts t*e r-sti»-at!cr. cf the human personality by ?rte-vj3*^g is str£*e;j"55 cf v,';I -ts the refiexes of presumptuous s"r*--I-ess. r/?s *SpciIs of Fcynton, The Turn of the Screw,* and *The Sacred fount* emphasize the hazards cf misconceived/ misdirected and over-reaching refinement.

!n his three 3T3]cr rcveis cf the last phase, *The Ambassadors, The Wings cf the Dove* ard *The Golden Bowl,* Henry James made a tctai recall cf his earlier paradigms cf refinement. Yet in these roveis, without r*~rrv.ttirg Mmself to a definition, he was " able to establish the positive attributes of his ideal. Each ono of these resets Is a d'agrsm of an err.^rger.t human refinement constituting itself as the tir.al rreasure cf human readiness, and of human ripeness. In *The Ambassadors,* Larrbert Strether who, as he achieves his final ref.rererX learns to be a seif-effacing preceptor rather than a self-assured preacher cf refinement. He gives convincing proof of his refinement by not demar.dirg the fruits thereof, and by consciously avcid5ng to fcrce his own refinement on others. In *The Wings of the Dove,* James presents yet another ccrtrait in refinement- a refinement which does not stop with the Initiate, but spreads its influence with a natural soontaneity to these :n v.ant of it, or ready for it. Miliy's sacrifice is seraphically free from the taint of martyrdom, and thus unconsciously acquires a self-radiating potency which inevitably touches everything in its range and lends it the unstrained quality of refinement. In *The Golden Bowl,* masculine and feminine refinements intersect each other resolving the crisis of life. The wasteful divisions of hurran loyaity which bring tragedy, are replaced by a creative

fidelity to harmonious, fruitful selfhood enacted by the ideal of refinement. In *The Golden Bow/,* the art of refinement is indeed reconciled to the <ife of refinement; art has merged into life, and life has transfigured itself into an order of beauty and truth, in which both are united in their self-transcending power.

In his first artistic phase, Henry James explores refinement as the process of achieving the truth of selfhood. In the middle period lie presents it in its vulnerable, corruptive and critical aspects. In